

EINE KLEINE “POP” MUSIK

Wolfgang Amadeus Mozart

Arranged by

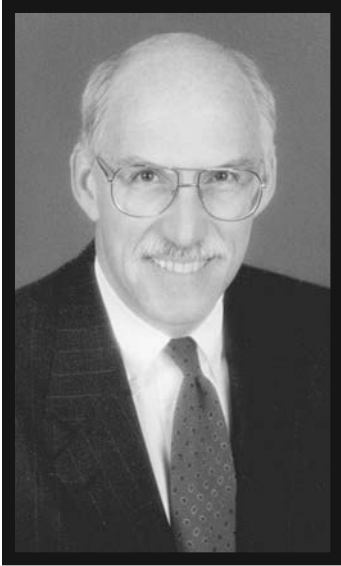
Robert Longfield

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
8 - Flute	2 - Trombone 2
2 - Oboe	2 - Baritone/ Euphonium
1 - Bassoon	2 - Baritone T.C.
4 - B \flat Clarinet 1	3 - Tuba
4 - B \flat Clarinet 2	2 - Mallet Percussion Xylophone Bells
2 - B \flat Bass Clarinet	2 - Percussion 1 Snare Drum Bass Drum
3 - E \flat Alto Saxophone 1	3 - Percussion 2 Suspended Cymbal 3 Tom-toms Cowbell
3 - E \flat Alto Saxophone 2	
2 - B \flat Tenor Saxophone	
1 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
3 - F Horn	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Arranger

Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan, where he studied with Jerry Bilik and Paul Boylan, and was a member of the band under William D. Revelli and George Cavender. He also earned a degree from the University of Miami, where he was a student of Alfred Reed.

For fifteen years, Mr. Longfield was the band and orchestra director at Davison High School in Davison, Michigan. Since 1987, he has held a similar position at Miami Palmetto Senior High School in Miami, Florida. Mr. Longfield was the recipient of the Teacher of the Year award by the Michigan School Band and Orchestra Association. In 1996, he received the Mr. Holland Award from NARAS for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and has over sixty publications to his credit. His compositions and arrangements have been played and recorded by bands throughout the United States, as well as in Canada, Europe, and Japan.

About the Music

The first movement of Wolfgang Amadeus Mozart's most popular and easily recognized work, *Eine Kleine Nacht Musik*, serves as the basis for this new work for young band. Mozart was a master of all the popular styles of his day, and was also known for his sense of humor. It is in this spirit, and with great admiration for his genius, that this version "updates" his timeless, classical masterpiece. Careful attention to dynamics, articulation marks (especially syncopated accents), and balance between the winds and percussion will aid in the performance of this work.

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EINE KLEINE "POP" MUSIK

WOLFGANG AMADEUS MOZART

Arranged by

ROBERT LONGFIELD (ASCAP)

Fast Rock (♩ = 132)

The musical score is arranged for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombones (1 and 2)
- Baritone/Euphonium
- Tuba
- Mallet Percussion (Xylophone, Bells)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Suspended Cymbal, 3 Tom-toms, Cowbell)

The score is in 4/4 time and features a tempo of 132 beats per minute. The key signature has two flats (B♭ and E♭). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large red watermark reading "Legal Use Requires Purchase Only" is overlaid on the score.

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

5 *mf*

6

7

8

T.T. *mf*

9

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

2 *mf*

B. Cl.

A. Saxes 1

2

T. Sax. *mf*

B. Sax.

9

1 *mf*

2 *mf*

Hn.

Tbns. 1 *mf*

2

Bar./Euph.

Tuba

Mlt. Perc. *mf* Bells w/hard mallets

Perc. 1

Perc. 2

9 10 11 12

22

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

22

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Xylo.

mf

mf

mf

mf

mf

mf

21 22 23 24

Fl. *f* *fp*

Ob. *f* *fp*

Bsn. *f*

Cl. 1 *f* *fp*

Cl. 2 *f* *fp*

B. Cl. *f*

A. Saxes 1 *f* *fp*

A. Saxes 2 *f* *fp*

T. Sax. *f* *fp*

B. Sax. *f*

Tpts. 1 *f* *fp*

Tpts. 2 *f* *fp*

Hn. *f* *fp*

Tbns. 1 *f* *fp*

Tbns. 2 *f* *fp*

Bar./Euph. *f*

Tuba *f*

Mlt. Perc. *f* *fp*

Perc. 1 *f* *p*

Perc. 2 *f*

25 26 27 28 *p*

30

Fl. *ff* *p*

Ob. *ff*

Bsn. *ff* *p*

1 Cls. *ff* *p*

2 Cls. *ff*

B. Cl. *ff* *p*

1 A. Saxes *ff* *p*

2 A. Saxes *ff*

T. Sax. *ff*

B. Sax. *ff*

30

1 Tpts. *ff* *mp*

2 Tpts. *ff* *mp*

Hn. *ff*

1 Tbps. *ff*

2 Tbps. *ff*

Bar./Euph. *ff* *p*

Tuba *ff* *p*

Mlt. Perc. *ff*

Perc. 1 *ff* choke

Perc. 2 *ff*

29 *ff* 30 31 32

Fl. *mp* *mf*

Ob. *p* *mp* *mf*

Bsn. *mp* *mf*

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

B. Cl. *mp* *mf*

1 A. Saxes *mp* *mf*

2 A. Saxes *mp* *mf*

T. Sax. *p* *mp* *mf*

B. Sax. *p* *mp* *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *p* *mp* *mf*

1 Tbns. *mf*

2 Tbns. *mf*

Bar./Euph. *p* *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. *mp*

Perc. 1 *mp*

Perc. 2 Sus. Cym. *mp*

37

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

1 A. Saxes *mp*

2 A. Saxes *mp*

T. Sax. *mp*

B. Sax. *mp*

37

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

1 Tbns. *mp*

2 Tbns. *mp*

Bar./Euph. *mp*

Tuba *mp*

Mlt. Perc.

Perc. 1

Perc. 2

Cowbell *mp*

37 38 39 40

45

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

1 A. Saxes *mp*

2 A. Saxes *mp*

T. Sax. *mp*

B. Sax. *mp*

45

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

1 Tbns. *mp*

2 Tbns. *mp*

Bar./Euph. *mp*

Tuba *mp*

Mlt. Perc.

Perc. 1 *mp*

Perc. 2

45 *mp* 46 47 48

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc. Bells

Perc. 1

Perc. 2

49 *mf* 50 51 52

53

Fl. *ff*

Ob. *ff*

Bsn. *ff* *mp*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff* *mp*

1 A. Saxes *ff*

2 A. Saxes *ff*

T. Sax. *ff*

B. Sax. *ff*

53

1 Tpts. *ff* *mp*

2 Tpts. *ff*

Hn. *ff*

1 Tbns. *ff* *mp*

2 Tbns. *ff*

Bar./ Euph. *ff* *mp*

Tuba *ff* *mp*

Mlt. Perc. *ff*

Perc. 1 *f* *mp*

Perc. 2 *mp* Sus. Cym.

53 54 55 56

Fl. *ff*

Ob. *mp* *ff*

Bsn. *ff*

Cls. 1 *mp* *ff*

Cls. 2 *mp* *ff*

B. Cl. *ff*

A. Saxes 1 *mp* *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *mp* *ff*

Hn. *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Bar./ Euph. *ff*

Tuba *ff*

Mlt. Perc.

Perc. 1 *ff*

Perc. 2 *ff*

57 58 59 60 *ff* 3

61

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

61

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Mlt. Perc.

Xylo.

Perc. 1

Perc. 2

61 f

62

63

64

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *cresc.* *ff*

1 Cls. *cresc.* *ff*

2 Cls. *cresc.* *ff*

B. Cl. *cresc.* *ff*

1 A. Saxes *cresc.* *ff*

2 A. Saxes *cresc.* *ff*

T. Sax. *cresc.* *ff*

B. Sax. *cresc.* *ff*

1 Tpts. *cresc.* *ff*

2 Tpts. *cresc.* *ff*

Hn. *cresc.* *ff*

1 Tbns. *cresc.* *ff*

2 Tbns. *cresc.* *ff*

Bar./Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Mlt. Perc. *cresc.* *ff*

Perc. 1 *cresc.* *ff* choke

Perc. 2 *cresc.* *ff*

65 *cresc.* 66 67 68 *ff*